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世界前卫家具

World Leading - edge Interior Products

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一般人所想的设计，意指新创玩意，为了娱乐而创造的事物。例子包括红色法拉利、时髦的Smart汽车、以及电视节目采用的设计师作品，所以，这些作品成为我们的日常生活要素前，就已经成为娱乐的一部分。我们生活在娱乐世界，设计师的产品出现在舞台上，再正当不过了。

若要举出一项主题，为我们时代的特色，答案非设计莫属。因为设计意指商业化生产制度与物品形状，无论是车辆、长椅、咖啡壶、电脑、背包、太阳眼镜、手表、手机、争奇斗艳的大型广告海报、软件设计。无时无刻以正面及负面形式，运用时尚、资讯科技（IT）、包装与通讯等分支领域，影响了我们的生活。

直到10年前为止，仅少数人留意设计。如今，人人都讨论设计，认为时尚、设计与生活形态，产生一种共通形象。此形象转而代表每个梦想或设计案的基准。设计的核心与重要性，改变了设计要素的关系，还有设计本身的结构。“设计以工业方式制造商品，就等于以量产化商品”的设计定义，Maldonado早年就认定不精确且暧昧，如今看来完全过时。这不是作品无法量产（今日的数位管理设备，能“量产”截然不同的作品），而是设计已经不再仅有如此而已。艺术、建筑、设计、护肤与时尚之间的界线，曾经一度无法跨越，现如海滩上的浪潮一般消失。

直到最近，人们讨论设计时，才会将上述物品，结合公认的美学本质与最佳制造流程。另一方面，今日的设计业扩展迅速，不仅涵盖产品外观，还包括其他专业领域，像是沟通设计、策略设计与企业计划。设计领域的转变，呼应了此种多重互动与不同领域之间的连结，进而呈现高度复杂性。因此，多年以后，设计不再与语言或风格有关（尽管两者亦有所改变），变得更“错综复杂”。从功能性的整体方法，转变成叙述性的巴洛克层面，并伸入极简派艺术与道德语言。不过，真正的改变就像海浪一般，彻底磨灭了他关设计所具社会角色的场景，并向下深入推动此一新情景的人物身份和行为。此种情境不再是设计的产物，而是与整个世界息息相关。我们可以从设计师开始。他们不再是离群索居的艺术家，而是站在设计公司的顶端，每位都有自有品牌，著手诠释一部分的社会观点。此类例子包括Philippe Starck、Stefano Giovannoni、Denis Santachiara、Massimo Iosa Ghini、Aldo Cibic、Matteo Thun、Karim Azzabi、IDEO、Ross Lovegrove与Droog Design，但是还有许多人不容忽视：我们不能忽略亚历山卓·Alessandro Mendini与Ettore Sottsass，这两位在许多方面，都是前述设计师的心灵导师。在此同时，企业亦争先恐后地向“作品发表人”的角色迈进，从事同于电影制片或舞台表演制作的职责。如此一来，设计概念从原本的塑造物品含意，逐渐转移成单纯的传达与功能性质的语学含意。置身在此种新情境之下，产品本身及物品形状，一定得与传达价值相关，更重要的是策略设计。今日的消费性商品，主要以所谓的“心灵风格”形象构成，显然可见，实际产品注定变成心灵与情感结构（还有许多其他要素来激励）的要素。

许多因素造成经济动荡不安之时，导致设计获得更多重视与存在感。首先是欧洲经济大衰退，尤其德国和意大利两国，南美地区和美国经历的困境，加上战争的负面效应，持续产生不安与不稳定性。不过，情况并不如以往来得糟，所谓的意大利设计奇迹，从原本的巅峰跌到谷底，其中一定有部分责任，或许要由设计师来承担。这部分源自企业并不了解，成功的钥匙不仅是洞悉市场，最重要的是设计，假若想创造出成果，设计正是需要魔法、努力与自觉的独特价值。设计的价值无法从市场研究来看，市场要求的是已知之物，设计要求的却是创新。

Aurelio Zanotta在1988年时曾经说：“合适的物品能创造出市场，这一点不容置疑：这是我们唯一能掌握的事。”然而，不同时代有着不同

的重要人物。如今弥漫着傲慢、自负及莫大不安。许多人无法区分企业家、业务员与零售商的角色，所想的多是存钱非投资，斟酌的是商品化与边际利益，而非人类与设计。设计想成为企业必备的价值因素，基本关键企业与设计师的关系及企业从事研究的能力。

Vico Magistretti向Artemide公司负责人Ernesto Gismondi提议欧买加灯（Omega lamp）时，他提出的素描图为一个球体及两条代表环扣的水平线。如Gismondi要求提出设计图或实物雏形，或向业务员征询意见，我认为这盏灯绝对不可能获准生产，但是，这盏灯到目前仍然畅销，至今整整过了40年！怀有企业精神的企业家，具有从素描或小型纸制模型中，了解到创意价值的能力，他必须能设计将创意转为产品的最佳转型过程。这正是与设计及设计师的关系，形成许多问题之钥的理由。这种关系必须完全奠定在敬重、信任、敏感与合作精神上，一旦缺乏就不可能获得正面成果。不过，这正是设计迷人之处，设计是一种“魔法般感受”的结果，此感受衔接了企业家与一名或多名设计师。您能想像没有Castiglioni兄弟的Flos公司，或是缺少Alessi公司吗？您想过Arflex公司在没有Marco Zanuso之下，或者Artemide公司缺乏Sergio Mazza的时候，两家公司会有什么进展？相反地，许多企业与设计师应对时，偏好取得设计所有权更甚于设计本身，这样才觉得是做生意。他们能决定设计是否维持原样，是否与其他公司的产品以物易物，或按照自身品味来修改。可是，设计可不是房地产：设计是不断流动的河流。企业家若想长久走下去，就得了解如何在河上航行，却没有拥有河流的必要。您看过渔夫、船长、甚至是海盗，想过拥有自己航行的河流或海洋吗？

接着，本质的问题。设计案委托给设计师，期望获得创新的产品，一种让人们宛如置身梦境、领先同时期的产品。您表示自己希望的是实用品，意指人们已经熟悉的产品，仿佛创新物品完全无法实用。不过，您是否彻底了解到，在这个早已充斥着各种形状商品的世界，尽管所想的或许是永续性，但是，我在此谈的不仅是这一点。我前面所指的都是消费者的期望。人们想要美感与诗意，他们有时能在物品中找到，无论是服装、眼镜、扶手椅还是餐具。这是消费者打算将钱花在此类事物上的理由，而不是因为真的需要另一件衣服、太阳眼镜或扶手椅。您唯有能制造出诗意，才能对社会带来益处，甚至变得更为知名。诗意与创新只有投入庞大资源至研究上（包括心力）才得以成功。

想问：多少企业家愿意将部分收入投资在研究上？是否想创造出不算随即出售、过程可能耗费漫长时间与精力的产品？的确，此过程唯有到最后才可获得真正创新，在部分情况下，进而得到成功的产品。我认识这样的企业，还部分公司任职或合作过，但是非多数企业都是如此。有多少企业了解到，在全球化社会里，缺乏井然有序的工作方法，压根没有进步的希望？有多少企业了解，复制品只会产生短暂成果？

通往成功的最后连结，就是传达的能力。优秀的产品或名人签名，倘若无人得知就毫无价值可言。从此观点来看，如《Modo》与《Domus》此类专业杂志，试图在制造商与设计师之间打造关系的重要性，就成为社会变迁与趋势的解读。企业一旦面临到危机，删减公关成本的举动看似寻常不过。人人都会这么做，此方法最轻而易举。不过，这也是最糟的方法。如果您无法传达沟通，就如同根本不存在，潜在客户若无法看见您，想往上攀升就更是举步维艰！

这一切原因，在证明设计为何是企业核心角色：企业的选择和预期能力，都视设计而定。我了解设计师若无企业家的支持，如同优异的车辆少了车轮或引擎！同样地，没有策略与传达，设计师将被留在小团体之中，被迫复制其他公司的产品。



In popular imagination, design, like fashion, means everything that is new and creative in society, and everything that creates entertainment. Examples include the red Ferraris, the nippy Smart, and the many designer objects that are featured in TV talk shows or soap operas, so even before being elements in our own daily life, they are a part of entertainment. This is nothing strange. We live in an entertainment society, and so designer products quite rightly appear on stage.

If there is one subject that is characteristic of our age, it can only be design. This subject has blurred edges, as it refers both to the merchandise production system, and the form of objects, whether these be cars, settees, coffee-makers, computers, back-packs, sunglasses, watches, cellphones, the large advertising posters that compete with architecture in our cities, or software design. It is a subject area that determines and affects - positively and negatively - our behaviour, with its ramifications into the areas of fashion, IT, packaging and communications.

We should also consider the question of participation and awareness. Up until ten years ago, design was noticed by a limited segment of the population. Today, on the other hand, everyone talks about design - not always accurately - and everybody participates in a world-view in which fashion, design and lifestyle generate a collective image. This in turn represents the base-line for every new dream or project. The centrality and importance of design have changed the relationships between the various components of the subject, as well as its structure. Definitions of design such as "the planning of industrially-manufactured objects, in other words objects made by machines, in series production" were defined as inadequate and ambiguous by Maldonado years ago, today are totally out-dated. Not because objects are no longer mass-produced (though today, digitally-controlled units are capable of "mass-producing" objects that all differ one from another), but because design is now much more than this. The borderlines between the arts, architecture, design, bodycare and fashion, which once seemed rigid and insuperable, now appear to have disappeared like the surf on the beach.

Up until fairly recently, when talking of design, one referred above all to objects combining recognized aesthetic quality with optimized manufacturing processes. Today, on the other hand, the field has expanded rapidly, and includes not just products' appearance, but also other equally important professional areas, such as communications design, strategy design, and enterprise planning. This evolution in the field corresponds to a higher degree of complexity coming from its multiple interactions and from the links generated between the different subject areas. The change in design, therefore, has nothing to do with language or style, even though these have evolved - and become inviolated - considerably over the years. They have changed from a functional-Gestalt approach to a narrative-Baroque dimension, with incursions into minimalism and ethnic languages. But the real change that has washed over the entire design scene like a tidal wave concerns design's role in society, right down to the identity and behaviour of the figures who animate the new situation. The scenario is not one of products, but of worlds. We can start with designers themselves. They are no longer artists working in isolation, but they are at the head of true design companies, each of which has its own brand, interpreting a certain vision of society. Examples include Philippe Starck, Stefano Giovannoni, Denis Santachiara, Massimo Iosa Ghini, Aldo Cibic, Matteo Thun, Karim Azzabi, IDEO, Ross Lovegrove and Droog Design, but there are many others: we cannot omit to mention Alessandro Mendini and Ettore Sottsass, in many ways the mentors of many of the former designers. At the same time, companies have swung towards the role of "object publishers", performing the same function as that of a producer for a film or a theatre performance. And in this way, the design concept has undergone a transition from its original meaning of shaping an object to a purely linguistic sense of communicational and functional performance. In this new scenario, a product in itself, and likewise the shape of the object, necessarily relate to values concerning communications, and above all strategy design. Consumer goods today consist primarily of image, and, even before this, of so-called "mindstyles", and so it is obvious that the physical product is destined to become just a component within a mental and emotive structure which is in turn fuelled by many other factors. It should be said that the greater interest in design and its ever growing presence occur in a moment of economic unrest due to numerous factors. Starting from the economic recession in Europe, especially in Germany and Italy, the difficulties in many regions of South America and the United States, as well as from the side effects of warfare that continues to create insecurity and instability. But if things are not going as well as they used to, and if the so-called Italian design miracle has dropped back from its peak, there must be some responsibility involved. In part, perhaps, attributable to designers. And in part it is due to those companies that have not always understood that the key for success is not just vision, but above all design, and that design is a unique value that needs magic, effort and awareness if it is to produce results. The value of design cannot be considered in terms of just market research, because the market asks for things that it already knows, while design is innovation.

Aurelio Zanotta once said to me, in 1988: "If the object is right, it creates a market. This is indisputable: it is the only thing that we can be certain of". But that was a different age with different personalities. Today there is a lot of arrogance and self-importance, in combination with a lot of insecurity (this is the most devastating thing). In addition,

many people do not make the right distinctions between the roles of industrialist, salesperson and retailer, and they think more about saving money than making investments, giving more consideration to merchandise and profit margins than to people and design. Design has become an essential factor of value for companies, but the fundamental point is their relationship with designers and their capacity for research.

When Vico Magistretti proposed the Omega lamp to Ernesto Gismondi, owner of Artemide, the sketch that he showed him consisted of a drawing of a sphere with two horizontal lines representing a ring. If Gismondi had asked for working drawings or a full-scale prototype, or had asked his sales staff for their opinion, I think that the lamp would never have been produced. But that lamp is still selling today, forty years on! An industrialist with the spirit of enterprise has to be capable of understanding the value of an idea from a sketch, or a small paper model, and he has to be able to engineer the optimum transformation of this idea into a product. This is why the relationship with design and designers is the key to many of the problems. This relationship has to be based above all on respect, trust, sensitivity, and a spirit of cooperation. Without all this, positive results are unlikely to be attained. But this is the fascination of design, the fact that it is the result of a "magic feeling" that links an industrialist and a designer, or a number of designers. Could you imagine Flos without the Castiglioni brothers, or Alessi without Mendini? Do you think that Arflex could have gone ahead without Marco Zanuso, or that Artemide could have done without Sergio Mazza? On the contrary, many entrepreneurs would prefer designers to forego their rights of ownership on their design, because they would like to feel that just their business. They like to be able to choose whether to leave it as it is, to barter it with other companies' products, or modify it according with their tastes or the whims of their own professionals. But design is not like real estate: design is a river that flows incessantly. An entrepreneur has to learn how to sail on the river, if he wants to go a long way. Not to possess the river. Have you ever seen fishermen, or shipmasters, or even pirates, who thought that they owned the river or sea on which they sailed?

Then there is the question of quality, and the very nature of design. When you commission a project from a designer, you are aiming at an innovative product, something that makes people dream, a product ahead of its time in some way. You say that you want realistic products, in the sense that you want products that people are already familiar with, as if a revolutionary object could not be realistic at all. You say that you are not interested in poetry! But do you really think that in a world so full of merchandise in all shapes and forms, there is a need for yet more objects? Here I am not talking about just sustainability, though this is something that you should think about. I am referring above all to the expectations of consumers. People want beauty and poetry, and they can sometimes find them in objects, whether these be clothing, glasses, armchairs or cutlery. This is why they are prepared to spend money on such things, not because they really need another garment, or a pair of sunglasses, or an armchair. Only if you are capable of manufacturing poetry will you be useful to society, and perhaps even become famous. Poetry and innovation that can succeed only through dedicating many resources (including mental ones) to research.

We asked: how many industrialists are willing to invest part of their revenue into research? Creating products that are not intended for immediate sale, but that are an important part of a possibly tortuous, certainly laborious and lengthy, process? Certainly only at the end of this procedure is it possible to attain real innovation and, in some cases, a successful product. I am aware of some such companies, and I have worked or cooperated with others, but there are not many of them. And how many companies have understood that in a globalized society, there is no hope of progress without this systematic method of work? And how many have understood that more or less blatant copies produce short-lived results?

The final link, for success, is the capability for communications. A good product or a prestigious signature is worth nothing if no one knows about it. From this point of view the importance of specialized press like the magazines *Modo* and *Domus* that manage to create a direct link with manufacturing firm as well as with designers, place themselves in the role of interpreter of social changes and trends. It may seem normal, when crisis hits, to cut communications costs. Everybody does it, because it is the easiest thing to do. But it is also the worst thing. If you don't communicate, it's as if you didn't exist, and it will be difficult to move up the ladder if your potential customers can't see you!

All these reasons, regardless of criticism, evidence how design is a central figure of the entrepreneur: his choices, his ability to foresee. I know that designers would be helpless without industrialists, like wonderful cars without wheels or engine! But in the same way, industrialists, without a staff of professionals, designers and design management experts, without strategy and communications designers, would be left in a tiny niche, and they would be forced to perhaps copy other companies' products, or become just sales engineers (an entirely different question).



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说明文字：

**T**：名称  
**P**：制造商  
**D**：设计师  
**S**：尺寸  
**M**：材料





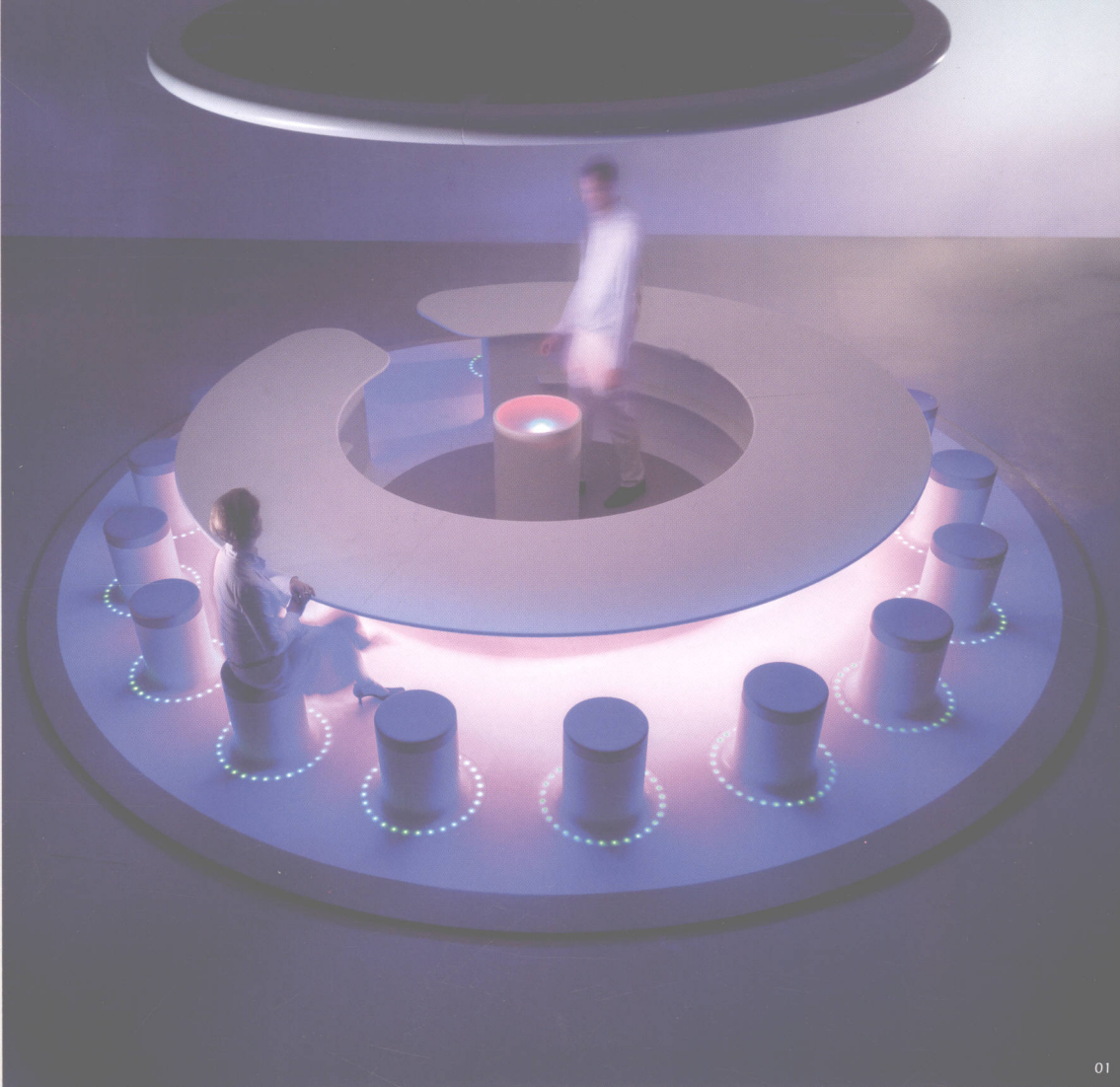
# Lighting

照明设备

Floor lamp Chandelier Wall lamp

Desk lamp Clamp lamp



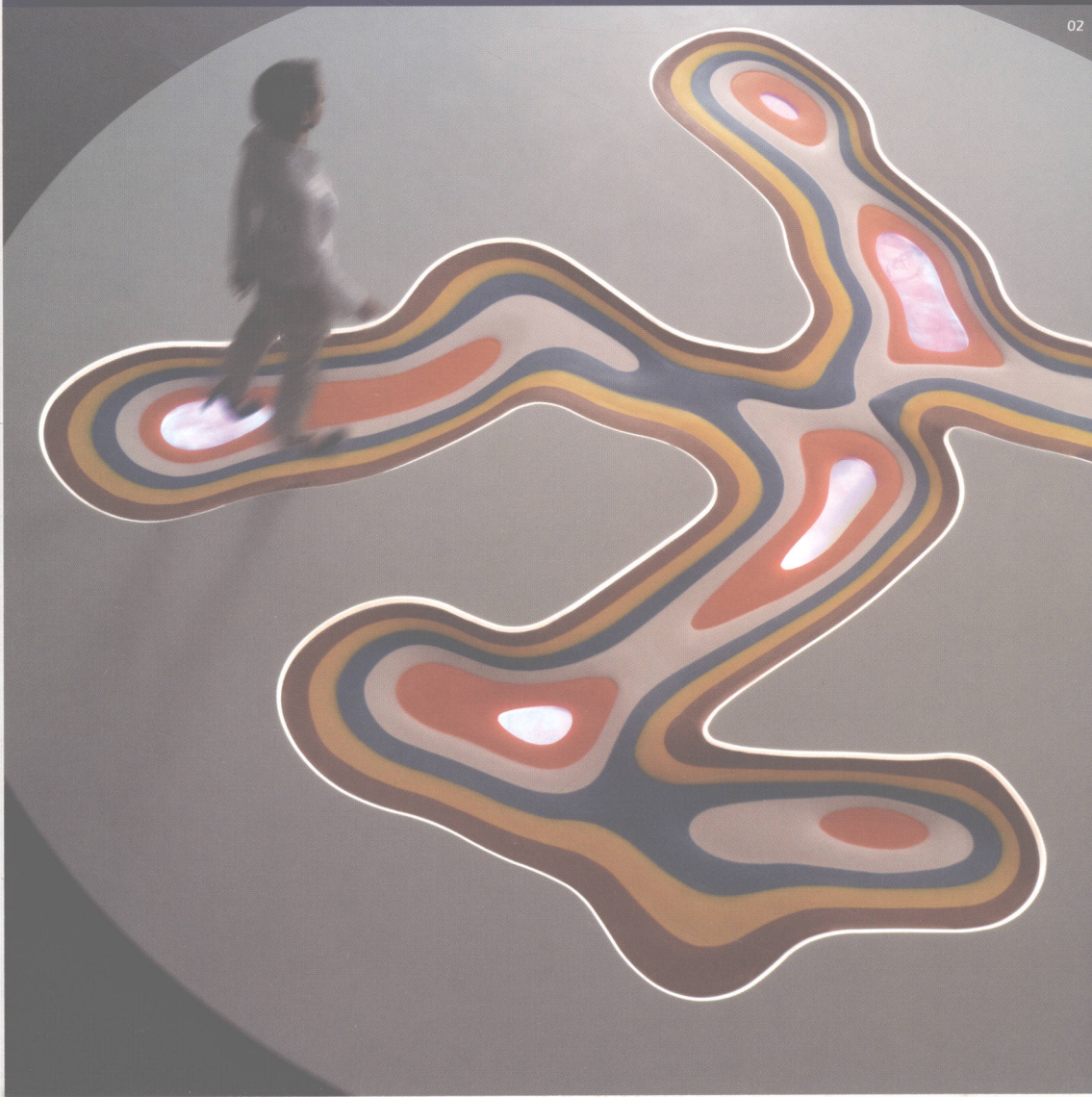


01

**01. T: VITAMIN BAR / P: DE-LIGHTED by Corian**  
 D: James Irvine / M: Corian®  
 The circular bar and surrounding stools are made entirely in Corian®. Light from the floor, around the perimeter of the stools and through the center of the bar all change colour in unison.

圆形吧台与四周座椅，全由可丽耐（Corian®）制成。座椅四周与吧台中央的落地灯光，同步转换色彩。

02



**02. T: THE LAND OF 'LU' / P: DE-LIGHTED by Corian**  
 D: Ross Lovegrove / M: Corian  
 Lovegrove's organic 'floor' is burrowed down to reveal layer upon layer of carved Corian. Covered in transparent plexi-glass, allowing visitors to walk over the design.

设计师罗葛夫（Lovegrove）的嵌入“地板”，与雕刻其中的Corian®照明灯重合时展露而出。表面覆盖着透明的plexi玻璃，让访客能走在设计上。



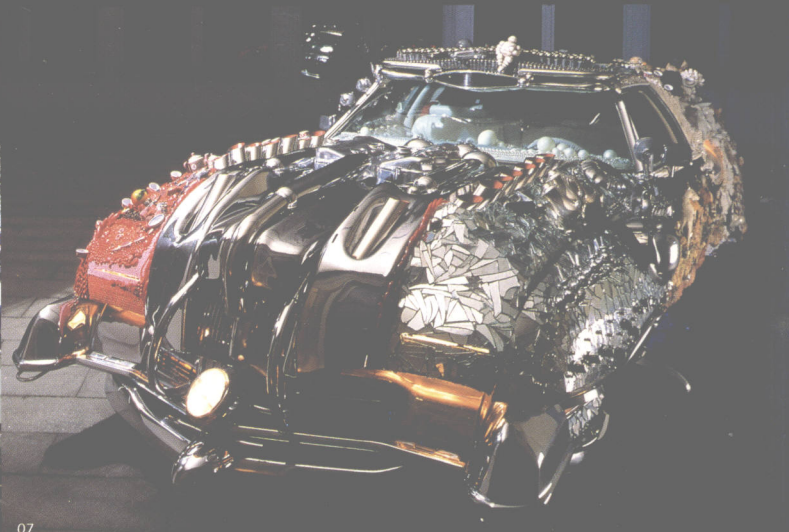
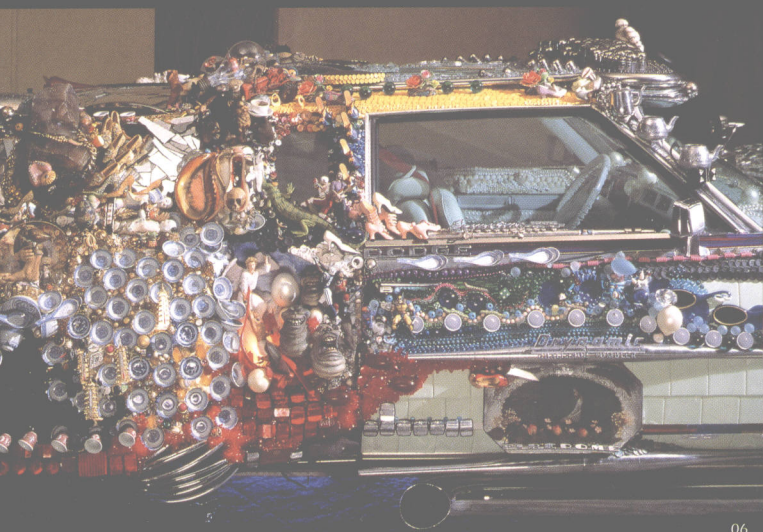
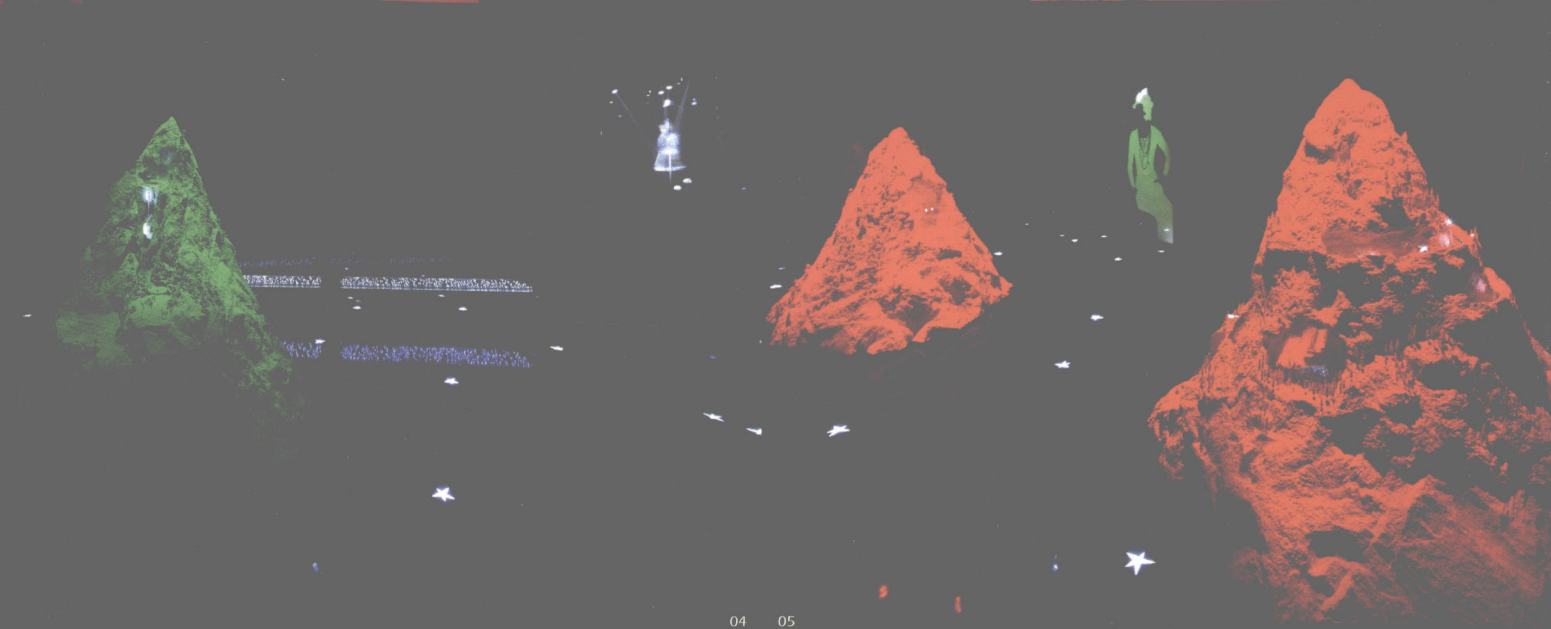


T : Galeries Lafayette, Paris / D : Ingo Maurer

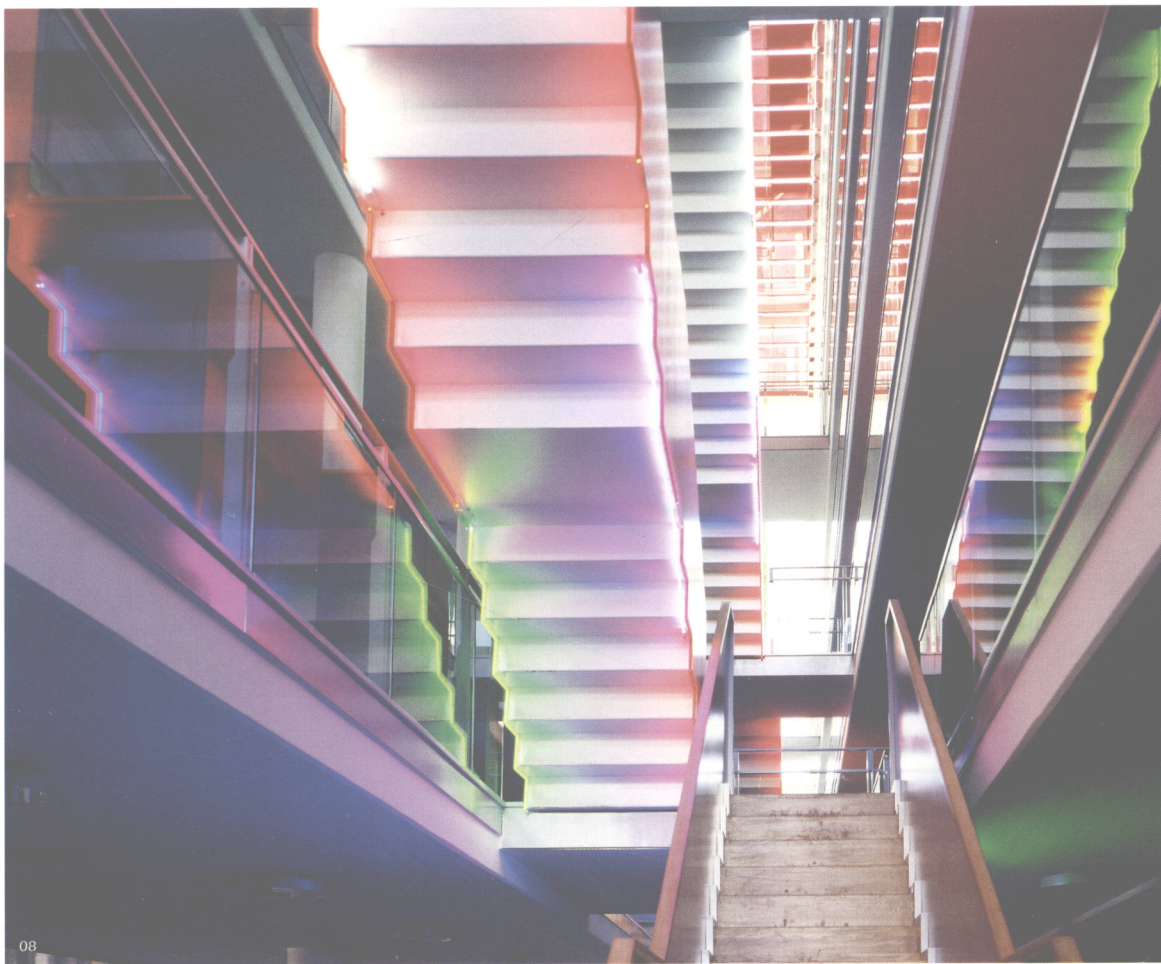
The visitors immerse into an atrium of miracles, a constantly changing performance of a milky way with ornaments and plays of words in different colours: white, blue, red, and green. Welcoming the international guests, we use words and languages from all over the world. French, Italian, English, Arab, Japanese and Chinese, and so on. Mystical words like Mahbrouk, Zanzibar, Saturno, Chamaeleon, Magma, Kilimandjaro - to mention just a few - turn up and vanish, on a screen of twinkling stars.

访客宛如沉浸在神秘奇迹构成的方厅。不断转换的银河与装饰，嬉戏着不同的颜色，如白色、蓝色、红色与绿色。我们运用世界各地的文字与语言，包括法文、意大利文、英文、阿拉伯文、日文与中文等，欢迎远道而来的国外嘉宾。Mahbrouk、Zanzibar、Saturno、Chamaeleon、Magma、Kilimandjaro等神秘文字，在繁星缀成的荧幕上稍现即逝。









08

01 - 05. T : Réves de Diamants, Chanel / D : Ingo Maurer

On the occasion of the seventieth anniversary of Mademoiselle Chanel's famous diamond collection, Chanel presented a spectacular exhibition, which was so far shown in New York, Paris and Seoul. The exhibition area was a black box with glossy surface, and the floor was studded with LED stars. Ingo Maurer created three imaginary islands in acid green and magic red with grottoes, people and plants en miniature. Swirling gold dust, a waterfall and a miniature train carrying the famous CC Star made the presentation of the diamonds an outstanding event.

香奈尔公司在纪念香奈尔女士70诞辰的知名钻石展上，推出了一项别出心裁的展览，分别于纽约、巴黎与首尔展出。展览区是表面带有光泽的黑色箱，地面则镶嵌着LED灯光构成的星星。设计师英格·穆雷（Ingo Maurer）运用酸性绿和魔幻红构成的岩洞，塑造出三处想像岛屿，上面布满着模型小人与植物。环绕旋转的金尘、瀑布、以及装着CC星辰（CC Star）的小型火车模型，让这场钻石展转变成出色的活动。

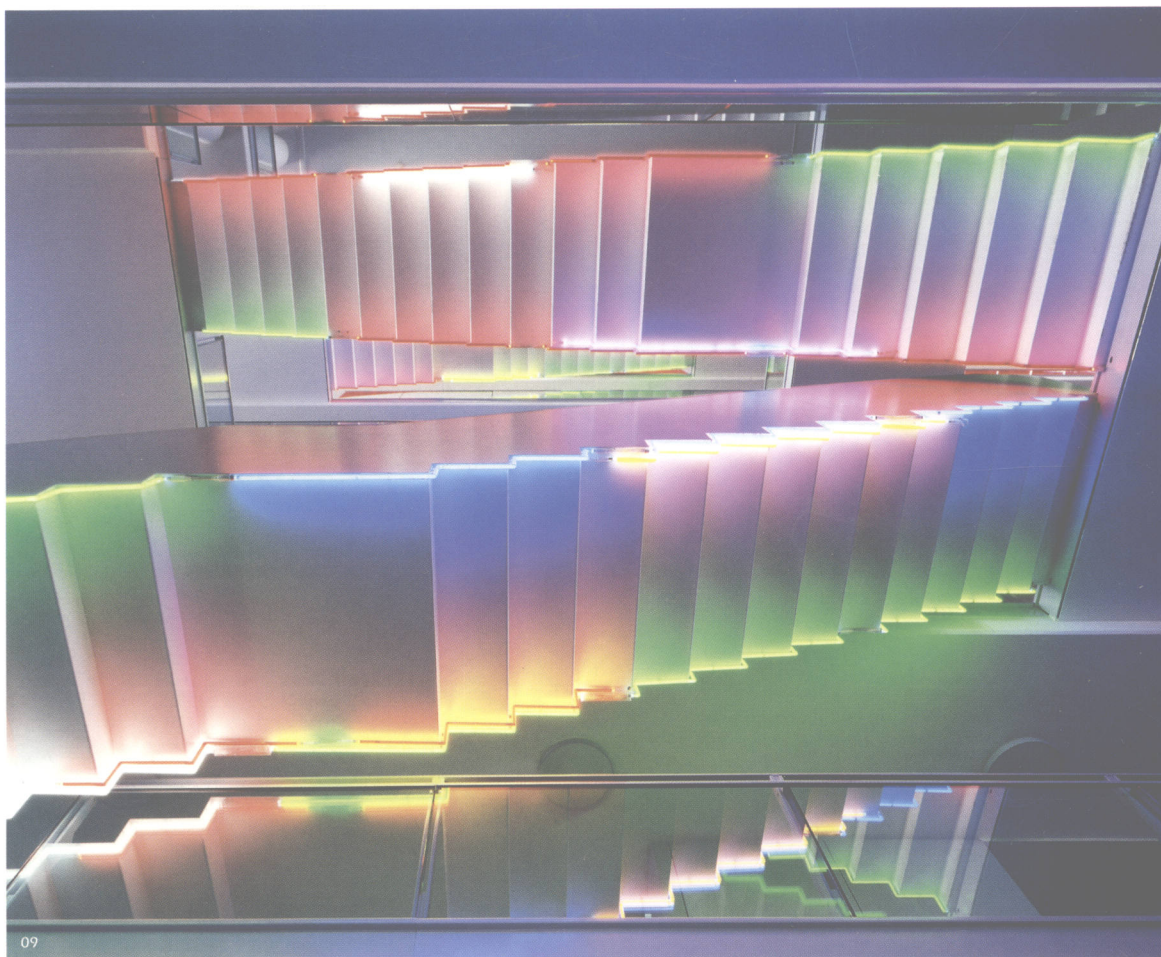
06 - 07. T : Art car - Ingo Maurer's exhibition at Spazio Krizia - / D : David Best  
The base is a 1977 Cadillac, it weights 5000kgs, it is nine meters long. It is a collaboration with many people. On this car probably 65 people have been working on and off for almost three weeks.

底盘是1977年的凯迪拉克，重量为5000公斤，长度为9米。这辆车共花了三周左右的时间，由65人轮班制作而成。

08 - 09. T : KPMG (Interior lighting for a staircase / hall in Germany) / P : INGO MAURER  
D : Ingo Maurer and Team, Steidle + Partner (architects)

The staircase combines both function and entertaining aesthetics : A large number of coloured neon tubes underlines the soffits of the stairs, being reflected by the glass rails of the floors. The ruby lamellar structure at the ceiling is adjustable and paints the staircase in a soft red colour. By using a polished black ceiling, the room height of the Cafeteria seems to be extended.

这座阶梯兼具实用性与娱乐美感：许多彩色霓虹灯管突显出阶梯底面，再由梯面的玻璃栏杆反射出来。天花板的深红色叶片可调整，楼梯间则采用柔和的红色。运用抛光的黑色天花板，自助餐厅内部的高度，看起来仿佛延伸了许多。



09





01



02

**01.** T: Square Moon Backlit / P: modular lighting instruments  
Crosslink principle of having polycarbonate filters before and behind the light source is also a standard feature on this luminaire. As a result it is perfectly possible to combine different colours according to the project.

灯源前后的聚碳酸酯滤片所构成的交联原则，也是这种照明灯的标准特色，于是能按照设计案的要求，完美搭配各种不同颜色。

**02.** T: Crosslink / P: modular lighting instruments  
M: polycarbonate filters  
With only a few of these luminaires, endless combinations are possible. In all four of the cross's indentations another Crosslink can be fixed so that finding the right combination for each project becomes a creative game.

只要几盏这种照明灯，就能创造出无限的组合。在四个十字交叉的凹板中，能找出另一个交联设计原则，因此，为设计案找出合适的组合，就成为一种创意游戏。





03

**03. T: Half pipe / P: modular lighting instruments**  
The cylindrical shape of this brand new profile is a true eye catcher, that offers a distinctive aesthetic added value to any lighting plan as well as the possibility to move away from the pure straight line.

这种全新剖面具备的圆柱形状，必然吸引人们的目光，不仅为照明设计增加独特的美感价值，还能消除只有直线的单调。

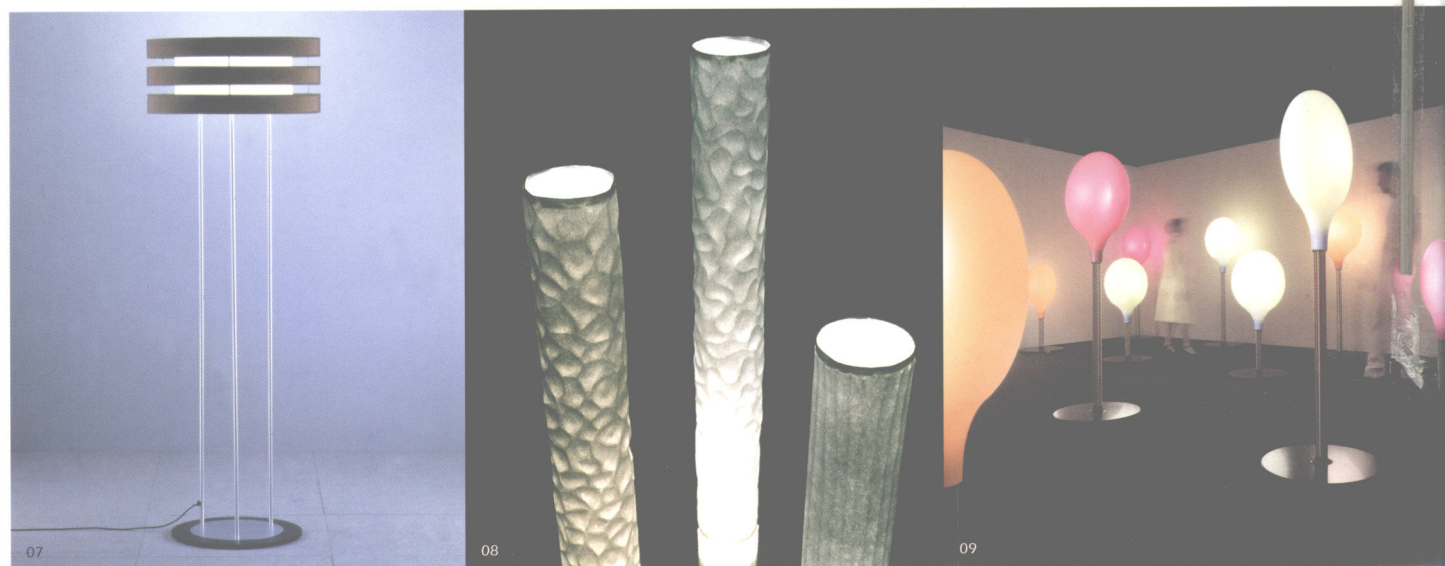
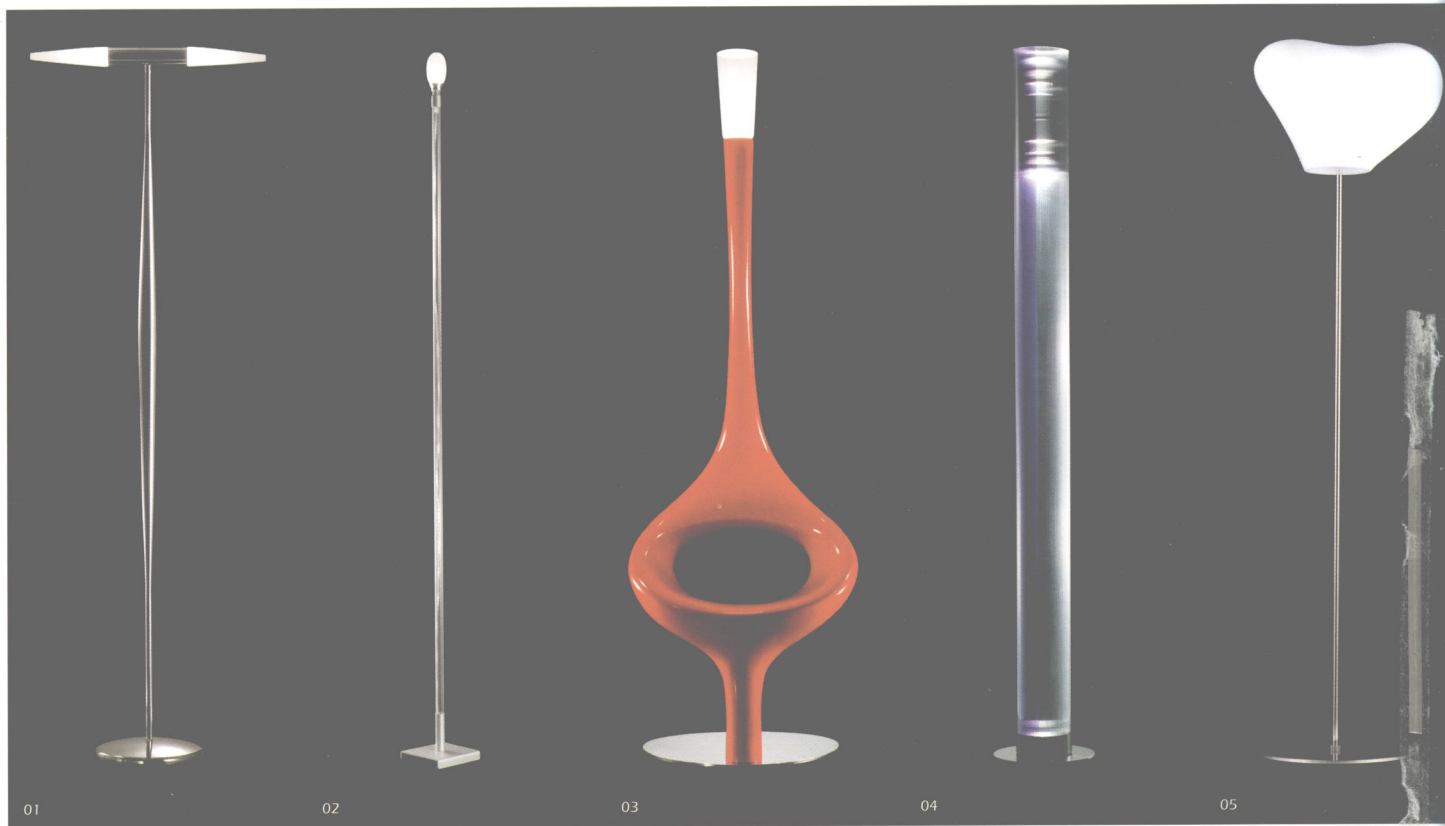


04

**04. T: Downnut / P: modular lighting instruments**  
The light source itself is hidden by an MDF disk as well as a polycarbonate filter. As a result, the emitted light is not blinding. The MDF disk is meant to be overpainted in the same colour as the ceiling.

光源本身隐藏在MDF圆盘与聚碳酸酯滤片中。因此，射出的光线不会亮到刺眼。MDF圆盘表面可涂上与天花板相同的颜色。





**01.** T: TAT / P: KUNDALINI / D: Gregorio Spini  
S: 200h. 66w / M: tapered and chrome-plated steel, blown and sandblasted Pyrexglas

**02.** T: RAY / P: KUNDALINI / D: Gregorio Spini  
S: 185h. 18w / M: transparent polycarbonate, aluminium cylinder, blown and satin Pyrex glass, varnished steel base // **03.** T: ASANA (the Lamp chair) / P: KUNDALINI / D: Giorgio Gurioli  
S: 205h. 64d / M: lacquered fibreglass, chromed steel base, Murano triplex blown glass  
Taking inspiration from the balance of the virtuous stretching of a Yoga posture, Asana is a biomorph lightful presence that embodies the unification of physical and ethereal, of Earth and Sky.

灵感来自平衡伸展的瑜伽姿势，这盏灯是体现物质与精神世界、天与地融合为一体的光明存在。

**04.** T: LILA / P: KUNDALINI / D: Gregorio Spini  
S: 200h. 16w. 16d

Floor lamp with two spotlights made from two lenticularly half-coextruded transparent and black Plexiglas tubes inserted in a rotating base.

内含两盏聚光灯的落地灯，由两个透镜般的半压出成型普列克斯玻璃管（透明色与黑色），插入旋转底座而构成。

**05.** T: Bolla / P: Fontana Arte / D: Harry & Camila / S: 134h. 50w. 25d / M: nickel polished brass, opal white glass // **06.** T: BABY ZOO

(carpet) and GOOD NIGHT (rechargeable floor lamp) / P: FLOS / D: Laurene Leon Boym  
S: camel blue; 180w. 120d, Owl night; 100w. 150d, Sahara; 150w. 150d (BABY ZOO), 3.3h. 18w. 18d (GOOD NIGHT) / M: pure virgin wool (BABY ZOO), polycarbonate (GOOD NIGHT)

**07.** T: PLANET / P: GIORGETTI / D: Centro Ricerche Giorgetti / S: 160h. 56w. 56d

**08.** T: LIGHT WANDS / P: Pacific edge / D: Ruth McDermott / S: 115h. 105h. 95h. 11w. 11d M: moulded synthetic textile in mosaic, coral and seagrass patterns // **09.** T: DIODE

P: DE-LIGHTED by Corian / D: Mark Newson  
S: 100, 180h / M: Corian®

P-015 // **01.** T: PLANET / P: GIORGETTI  
D: Centro Ricerche Giorgetti / S: 40h. 56w. 56d

**02.** T: Smoke chandelier / P: moooi  
D: Maarten Baas / S: 55h. 65w. 65d / M: burnt furniture, finished off with epoxy

Furniture finished with fire. The beauty and character of burnt wood is now captured in a long lasting material creating the strange sensation of sitting on burnt furniture.

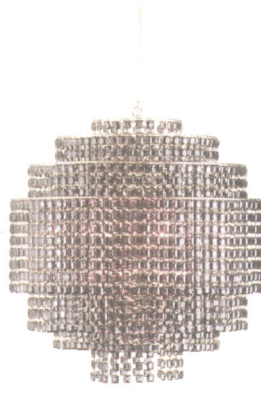
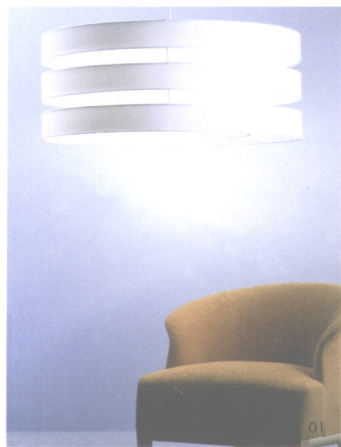
运用火处理表面的家具。用火烧过的木材之美与特色，如今由耐久材质完美呈现，为烧制加工家具增添了一抹奇妙感。

**03.** T: chandelier Phoebo / P: LOLLI e MEMMOLI

D: Ivan Lolli & Mario Memmoli, architects  
S: 56w. 56d / M: 3000 square tesserae of crystal

**04.** T: Random Light / P: moooi / D: Monkey



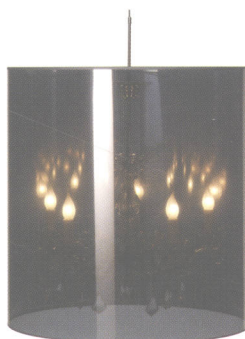
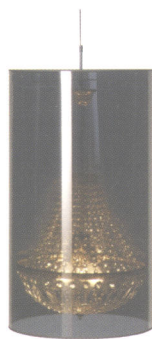


01

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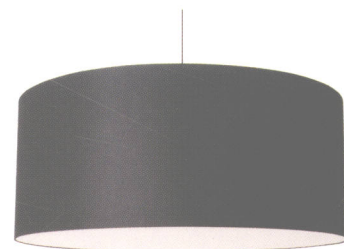
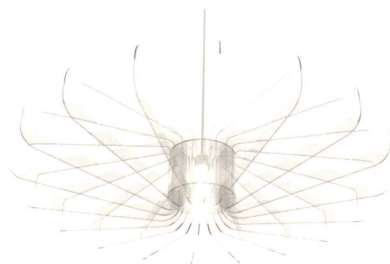


05

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07

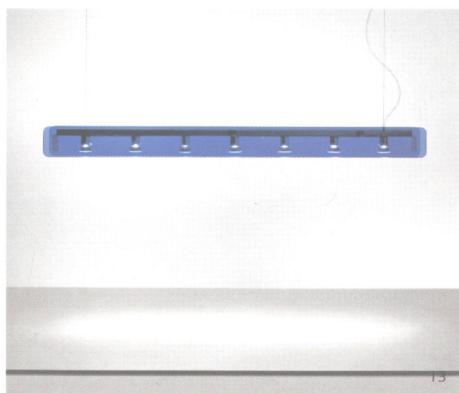
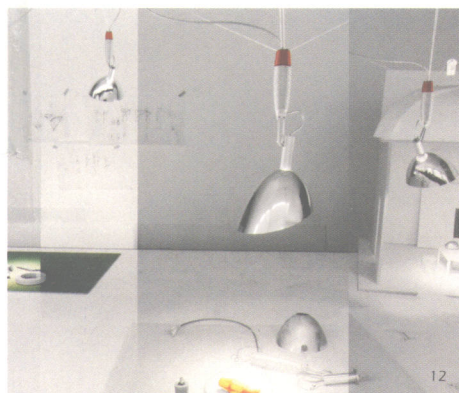
08



09

10

11



12

13

14

Boys / S : 105h. 105w. 105d / M : epoxy and fibreglass / A resin drained yarn is randomly coiled around an inflatable mould creating a magic translucent 3-d fabric.

将沾过树脂的纱线，随意缠绕在充气模型上，缔造出魔幻般的半透明立体构造。

05. T : SMALL/S / P : FLOS / D : Antonio Citterio S : 31.5w / M : flashed glass (white opaline inside and pale yellow outside), clear glass, polished and zapon-varnished aluminium

06 - 07. T : Light shade-shade / P : moooi D : Jurgen Bey / S : 82h. 47w. 47d. 75h. 70w. 70d / M : semi-transparent mirror film Lightshade-shade is a one way mirror that reflects

its environment and conceals - reveals its former identity. Turned on, the lamp gives light, and appears in its old garment to give comfort and character. (If you want to recycle your own old lamp the shade can also be supplied without the inner lamp)

照明灯叶片形成的阴影，一边反射出四周环境，一边遮掩住原本面貌。开了灯，照明灯绽放光芒，看似古老的装饰品，却带来舒适感与独特性（如果您想再生利用家中的旧灯，制造商可提供不含内部灯泡的装饰叶片）。

08. T : La Conic / P : VIA / D : Elsa Francés & Jean-Michel Policar / S : 35h. 30w. 30d / M : metal, polycarbonate sheet, overlapping

paint Light is diffused from the edge of the shade; it is emitted by an extremely thin circular neon placed between the two metal sheets that structure the lamp. // 09. T : LIGHT FRAME P : David design / D : Stephen Burks / S : 17.4h. 172w. 30h. 100w / M : clear transparent acrylic

10. T : chandelier Ariel / P : LOLL e MEMMOLI D : Ivan Lolli & Mario Memmoli, architects S : 50h. 160w. 15d / M : Bohemia-cut crystal chains, thin metal structure // 11. T : Round Boon / P : moooi / D : Piet Boon / S : 40h. 95w. 95d, (shade) 56h. 75w. 75d / M : PVC / cotton laminate on metal structure // 12. T : a Tool. P : INGO MAURER / D : Christoph Matthias S : 80-240h. max-400w / M : aluminium,

stainless steel, plastic / Suspended on three wires. Freely adjustable in height and width within the lamp's suspension points.

这盏灯用三条线悬吊着。可从灯内悬吊点调整悬吊高度与宽度。

13. T : Flood / P : pallucco / D : [zed] S : 133.2w. 12d / M : metal with aluminium-colour epoxy powder paint finish, extra clear toughened glass (transparent blue)

14. T : chandelier Vladimiro elliptical model P : LOLL e MEMMOLI / D : Ivan Lolli & Mario Memmoli, architects / S : 50h. 120w. 48d / M : Bohemia-cut crystal chains